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ABSTRACT

A study examined the results of an administration of a series of theoretically based prototype tests to 857 high school students in California, New York, and Wisconsin. By revising the existing framework of a prior study, tests were devised which attempted to measure three interrelated aspects of school literature: background knowledge, the ability to read and to articulate a written response, and preference (concluding aesthetic judgment of texts and general habits and beliefs concerning literature.) Results indicated that the three subdomains of knowledge, practice, and habits or preferences were more distinct than related, tending to interpenetrate each other to a lesser extent than curriculum planners and theorists might predict. Results also showed that knowledge affected practice but was not a substitute for it, the same being true for interests and qualities of reading. Results further demonstrated a distinction between demonstrating understanding of a text and articulating a sustained response to a text, and that reading and answering someone else's questions and writing out one's own understanding of a text were related but hardly equivalent. (Eight tables of data and 21 references are included; 4 appendixes provide a note on item classification, sample measures of the domain of literature learning, scoring guidelines and scale, and supplemental tables.) (PRA)

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Prototype Measures of the Domain of Learning in Literature

Alan Purves
Hongru Li
Margaret Shirk

Center for the Learning and Teaching of Literature
University at Albany
State University of New York
1400 Washington Avenue, Albany, New York 12222

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Table of Contents

Index of Tables and Figures ii

I. Background 1
The Domain of School Literature 1
Results of the First Study 3

II. The Present Study 4
Text Selection 4
Item Generation 5
Test Packets 5
Sample, Administration, and Scoring 6

III. Results 7
Univariate Results 7
Relationships and Patterns 10
Student Comments on the Tests 13

IV. Conclusion 13

References 14

Appendix 1: A Note on Item Clasification 15
Appendix 2: Sample Measures of the Domain of Literature Learning 17
Appendix 3: Scoring Guidelines and Scale 30
Appendix 4: Supplemental Tables 47

Index of Tables and Figures

Table 1 3

Table 2 6

Table 3 7

Table 4 9

Table 5 10

Table 6 11

Table 7 12

Table 8 12

Figure 1 8

PROTOTYPE MEASURES OF THE DOMAIN OF LEARNING IN LITERATURE

Hongru Li
Alan C. Purves
Margaret Shirk
University at Albany
State University of New York

One of the major concerns about literature education in the United States of America is that concerning its goals and objectives, particularly as they are reflected in assessment. In raising his first concerns about cultural literacy, Hirsch (1983) claimed that the standards of cultural literacy were set by the college admissions testing programs. Other critics have raised questions about how literature is tested in state and national assessments and the effects of these tests on the national curriculum (Applebee, Langer, and Mullis, 1987; Ravitch and Finn, 1987). A recent review of existing United States literature tests (Brody, DeMilo and Purves, 1989) showed that, in general, literature as a school subject is not tested--neither the knowledge nor the skills and abilities related to reading a text. This problem appeared to stem in part from the limitations of the multiple-choice test.

The scholarly history of the testing of learning in literature, however, has shown a great deal of variety and ingenuity in measurement (Purves, 1971; Purves & Beach, 1972, Cooper 1985). Although many approaches to measuring students' understanding and appreciation of literature and their attitudes and beliefs towards literature have been studied, they have not been employed in any attempt to make a comprehensive assessment of student learning. In most tests, measures of knowledge are divorced from measures of critical reading, and both separated from measures of learned attitudes and beliefs. Some tests, such as the Graduate Record Examination, bring together disparate aspects of student learning, but the relationships among these aspects are not explored. The question of what might provide a comprehensive assessment of student learning of literature has been ignored. To remedy this gap in our understanding of student learning and achievement in relation to the intended literature curriculum as stated in goals and objectives, the present series of studies has been initiated.

This report is the second in a series of two. The first (Purves, Li and Shirk, 1990) began with the establishment of a theoretical depiction of the domain of literature learning and then reported on a series of studies to probe the interrelationships among the various subdomains. We will review the theoretical discussion in this report and then examine the results of an administration of a series of theoretically based prototype tests to secondary school students in California, New York, and Wisconsin.

I. Background

The Domain of School Literature

In curricula and syllabi, school literature is usually seen as one of the language arts, which have often been defined in terms of reading, writing, speaking and listening. Since literature involves texts that people read or write, and since when students read literature they often write about what they have read, literature is often seen simply as a subset of reading and writing, with an occasional nod to speaking and listening (neither of which is usually tested; and they will not be in this study). But those who take a serious interest in literature as a school subject are uneasy with this definition. They become more uneasy when they look at the world of tests and see that literature is simply a vehicle for tests of reading comprehension or for measures of writing skill or proficiency (Brody, DeMilo and Purves, 1989). There seems to be the need for something more. To define the literature curriculum as simply a subset of reading and writing neglects a number of the acts that go on within the activity of literature education.

Some would define literature as a school subject that has its own corpus of knowledge. Recently, this corpus of knowledge has come to be included under the heading "cultural literacy."(Hirsch, 1983, Ravitch and Finn, 1987). Narrowly defined, the corpus refers to the names associated with a particular set

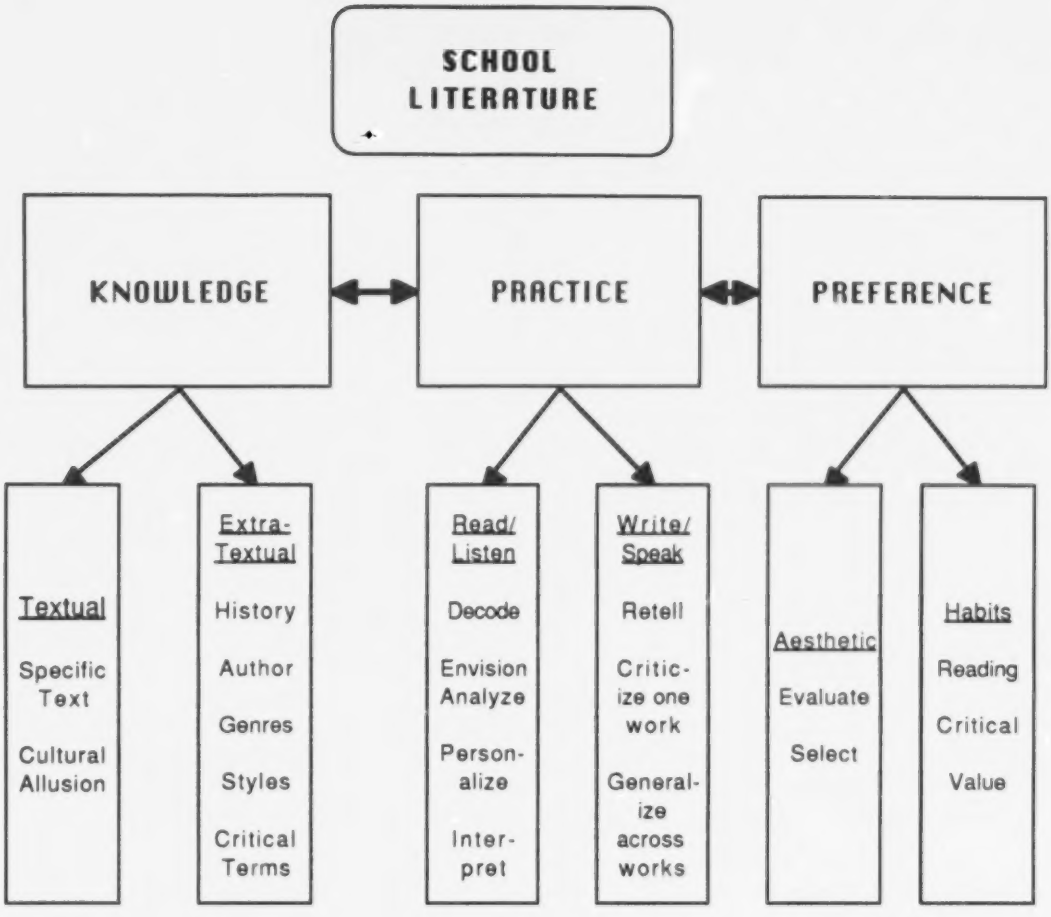
of texts: authors, characters, plots, and themes. But it might well be broadened to include such matters as critical terms like metaphor and simile, as well as genres, styles of writing, and whole critical approaches.

There is another group that would see literature as something that is read differently than other kinds of informational texts. Louise Rosenblatt (1978) calls this kind of reading aesthetic and opposes it to the reading that one does with informational texts such as those of social studies and science (see also Langer, 1989). From this approach, one sees that a part of literature education is the development of preferences: habits of mind in reading and writing. In addition, literature education is supposed to develop something called "taste" or the love of "good literature," so that literature education goes beyond reading and writing in the inculcation of specific sets of preferences and habits of reading and writing about that particular body of texts which is called literature.

Practically speaking, each of these advocates of a particular approach to literature instruction is partially correct. It would appear from studies of various curricula in literature at all levels of education that a part of learning is learning to read and write about what is read, a part is acquiring some knowledge of the nature and history of literature, and a part is developing appropriate habits of mind and beliefs about literature (Purves, 1971, 1973, Wellek and Warren, 1976, Hawisher, 1990). We would then argue that, for the purposes of measurement, the domain of school literature can best be divided into three interrelated aspects: knowledge, practice, and preference. The interrelationships are complex in that one uses knowledge in the various acts that constitute practice and preferences, and practices and preferences can have their influence on knowledge. Some attempts to measure these aspects together have been made, most notably in the National Assessment of Literature in 1970 and the IEA study of literature education in ten countries (Purves, 1973). Cooper (1985) also reports on attempts to create a domain-based assessment.

One can hypothesize that the intersections among the aspects can best be seen (at least in the United States pedagogical tradition, Purves, 1971) in the relationship between knowledge of critical terms and the practice of writing about texts, and in the practice of reading and writing and aesthetic judgments. One could argue that these judgments, based on actual reading, serve to steer the reading interests and habits of people. At the same time, one can separate them for the purposes of testing and curriculum planning. We may schematize the three subdomains as follows (Table 1):

Table 1



If we accept this depiction of the domain, we see that one major question facing those concerned with test generation is to determine what sorts and combinations of acts, texts, and types of items might best be suited to measure a student's performance within and across the domain. The issue of item type is central to this study, for there is concern throughout the profession that the standard item type--the multiple-choice or matching question--is too limited (Brody, DeMilo, & Purves, 1989). A review of existing tests and measures in this country and overseas produced the classification of item types found in Appendix 1. Against this background, the present studies were designed.

Results of the First Study

Treating the study as a pilot-testing exercise, we could reach some clear conclusions as to what might make a good comprehensive test package. The results tend to validate the model that knowledge, practice, and preference are related, but not highly interrelated aspects of the construct of literature learning. A comprehensive measure of student performance, therefore, will address each of the three areas. Within the knowledge domain, textual knowledge and knowledge of critical terms are distinct, particularly in their relationship to the practice of reading and responding. Although in pedagogy such knowledge is integrated into practice, for assessment purposes it is important to see if students <u>have</u> the knowledge as well as whether they use it. Within the domain of practice, more than one passage is needed to get some estimate of

a student's performance across text types. It makes little difference whether one uses open-ended or multiple-choice questions, but one can argue on other grounds that open-ended questions present more of a challenge to students than multiple-choice questions (Hansson, 1990), and are a more exacting measure of the ability to read and shape a response to what is read.

It is also clear that an extended response is also desirable, but other studies argue that the phrasing of the question might be such as to allow the student some preparation for the setting forth of a fully articulated composition. A stark question is less desirable than a question that builds upon another sort of task, one that gets the student to consider the text in question (Hansson, 1990). A combination of multiple-choice and essay or scale and essay forms the optimum measure.

In the realm of preference, it is important to separate determining the student's criteria for judging a text from the actual judgment. It is also important to get a depiction of the general attitudes toward literature including censorship, since these are related to cognitive performance (whether in an antecedent or consequent role remains unclear).

Based on these findings, we derived a set of specifications for a comprehensive assessment of student learning in literature that includes the following:

1. Measures of background knowledge--terminology and cultural information; these may include matching and supplying or generating items.

2. Measures of the ability to read and to articulate a written response to at least two texts that differ in genre, the measures to include both supplying and constructing items, with the latter taking the form of extended discourse.

3. Measures of preference including aesthetic judgment of specific texts and general habits and beliefs concerning literature and its place in the world.

Such an assessment gives a more comprehensive picture of student learning and also of program effectiveness than does a measure of any one taken alone. A recent study (Ho, 1988) that used a more comprehensive measure showed that a complex measure served best to validate a curriculum or a model of instruction. If the intention of the instruction is to make classroom exploration of literature more open and to use more "real" and thought-provoking questioning than normal instruction, its validation must include measures of both practice and preference. The development and trial of an assessment package, that can serve as a model of assessment at the state or district level and at the classroom level, forms the basis of the present study. The package is not designed to measure individual student performance.

II. The Present Study

Since the first study produced a number of reliable and tested measures, the research team composed the new set of tests by revising the items and essay prompts from the first study and assembling test packages for trial. The team decided to make revisions within the existing framework rather than seek new texts or item types. The tests were then administered to students in the 10th to 12th grades in a number of volunteer schools in California, New York, and Wisconsin, and the results were analyzed to determine score profiles and interrelationships.

Text Selection

The measures focused on six texts: "The Man by the Fountain" by Georges Hebbelinck and "The Use of Force" by William Carlos Williams (fiction); "The Birth of the Moon" by an anonymous author and "The Iks" by Lewis Thomas (non-fiction); and "Forgive My Guilt" by Robert Tristram Coffin and "Dandelions" by Deborah Austin (poetry). These texts were selected to provide a range of structures, language uses, and degrees of personal involvement on the part of the writer. They were not intended to represent the total range of writers and cultures in the curriculum, but to maximize differences in text type. Three of the texts ("The Man by the Fountain," "The Birth of the Moon," and "Forgive My Guilt") had

Three of the texts ("The Man by the Fountain," "The Birth of the Moon," and "Forgive My Guilt") had been used in a prior study by the Center (Langer, 1989) and it was thought that eventually results of the two strands of research could be connected.

"The Use of Force" is a first-person story of a doctor's attempt to examine the throat of a young girl and his realization of how violent he has become in assaulting her. "The Man by the Fountain" is a third-person story of an old man's brief encounter with a young runaway whom he finally turns over to the police. "The Iks" is a reflective essay contrasting an anthropologist's view of a savage tribe with the author's own. "Birth of the Moon" is a process-oriented description of the theories surrounding the separation of the moon from the Earth. "Dandelions" is a humorous poem about a homeowner's battle against the dandelions in her lawn that relies on a single extended metaphor to make its point. And "Forgive My Guilt" is a hunter's reflection on the maiming and killing of two birds.

Item Generation

Measures of Reading

For the cognitive measures associated with the texts, the questions were limited to a set of common topics that could clearly be related to literature education. The following topics were selected to provide a range of items across the literary and nonliterary aspects of the domain: content, character motivation, over-all structure, and figurative language. Short answer questions were generated for each of these topics.

Measures of Writing

The extended response items were the subject of some discussion. The research team sought to maximize the possibility for the expression of understanding to be helped rather than hindered by the test situation. The paper, by Gunnar Hansson (1990), suggested that many students were confounded by having to read an unfamiliar text and then compose a formal essay on it. His studies had shown that an intermediary step, such as having the students select an illustration or a diagram, draw, or fill out a rating form, improved the quality of the oral or written discussion of the text. The team therefore created alternatives to normal essay questions for four of the six selections. One asked for students to select one or more photographs (see Appendix 2), one asked for a map, one for the comparative rating of two characters, and one for the selection of an organizational diagram. For the other two selections, "The Man by the Fountain" and "The Iks," a normal essay question was used.

Measures of Background Knowledge

Measures of extratextual knowledge and of preference (aesthetic, interest and attitudes) contained some general items as well as items specific to texts. A measure of knowledge of terms was generated from a list of terms that were used by students in their discussions of the texts in the previous study (Langer, 1989) together with parallel items for the new texts (e.g. irony). Background knowledge items dealing with myth were adapted from early National Assessment items, (NAEP, 1973). Some new items were added to represent a broader selection of myths and figures.

Measures of Preference

The other sets of items that had already been developed and validated were the transfer and interest items (Purves, 1973) and the censorship items (Dwyer and Summy, 1988). The last were adapted from a measure for librarians, and were deemed appropriate since a number of curricula expressly state the aim of having students be readers open to new experiences and tolerant of diverse content in literature. The aesthetic judgment items were adapted from the validated measure developed by Fredholm (1974), based on the major criteria used for making aesthetic judgments of literature. The only new set of items was one

designed to elicit the students' attitudes towards the text, i.e., whether they considered it literary or not. In each case, scaled measures seemed an economical approach to a complex issue.

The questions were all written and reviewed by an internal jury and then sent to an external jury for comment and review parallel to the pilot-testing. The complete set of items (without the texts) is included in Appendix 2.

Test Packets

From this collection of measures, a test packet was created that included in Part 1 a text with its short answer questions, the aesthetic rating, and the background knowledge measures. In Part 2 were another text followed by the extended answer measure and the transfer, interest, and censorship questionnaires. The packets were designed so that each student would respond to two different genres in the short answer and extended response portions of the measure, but all other items would be common. Because of limits in class size, the number of paired passages were limited to six rather than a full rotation. The packets were then put into packages by class so that the class would respond to the total variety of texts. Each test package was designed to take two class periods (approximately 90 minutes of testing), and was designed to include measures for each of the three subdomains according to the specifications given above.

Sample, Administration, and Scoring

The tests were distributed to a sample of schools selected by the language arts coordinator for each of three states: California, New York, and Wisconsin. The team wrote to each school asking for the number of classes and students. In each case the letter was followed by a telephone call. From this response a sample was derived as follows (Table 2):

Table 2

Sample

	Schools	Students
Sent out	25	1554
Returned	25	1132
Usable	18	857

The resulting number of usable packets is disappointing since each of the schools had indicated an exact number of classes and students that would participate. Several of the schools, however, returned only one of the two packets of test papers, so a complete test was not available. One school returned a blank set and another a set with no identifying code. Despite these limitations in return, there were sufficient cases to derive meaningful results.

Scoring

The selection measures were scored right or wrong according to a predetermined key or given the value indicated by the student. Both the short answer and the extended response items were scored on a four-point scale, with a "0" for blank answers. For these responses, the scoring was undertaken by one rater, with a second rater check-scoring every tenth paper. The two raters did not discuss the papers except to agree on certain basic rules. Agreement, therefore, was calculated on a pool of 782 items of which 605 were responses that could be given a scale score (i.e. were not blank). The results of the exercise are as follows (Table 3):

Table 3

Scoring Agreement on Subsample of Open-ended Items

	Items	Agreement	1-point
Reading	254	61%	33%
Knowledge	309	76%	23%
Writing	42	81%	17%
TOTAL	605	70%	27%

This result shows that the scoring can be done with a reasonable degree of agreement without any special training, and could be improved with a rater training period. The derived scoring guides and scales can be found in Appendix 3.

III. Results

Univariate Results

The scores for each of the measures prove to be consistent with the pilot study (See Appendix 4, Tables 1-14, and the comparable tables in Purves, Li and Shirk, 1990). The item statistics for the various short-answer questions showed a range of p-values within passage sets and background measures (Appendix 4, Tables 2, 4, 8, and 9). Several items were quite easy and a few were very difficult, suggesting that these measures were well within the capacity of the students. There were two measures of knowledge, one on cultural information and one on literary terms. Both of these also proved to have a range of difficulty. In the cultural information portion, the most difficult items were those dealing with Faust (8.9% correct), John Henry (17.6%), and Oedipus (18.4%); the easiest were The Trojan Horse (70.6%), Noah (67%), and Robin Hood (66.9%). In the literary terms segment, the easiest were climax of a story (mean score 2.47 on a 3-point scale) and symbol (2.15); the most difficult were onomatopoeia (1.14) and sonnet (1.23). The complete item statistics for these measures can be found in Appendix 4, Tables 13 and 14.

Figure 1 shows the relative scores on the six passages, based upon the short answer, the extended response and the rating. It is clear that the difficulty of the passage depends in part upon the type of response required. If the student were asked short comprehension questions, "The Use of Force" would be an easy passage to comprehend, as would "The Birth of the Moon." When one turns to the extended response, however, one finds that students provide highly acceptable responses to "Forgive My Guilt." This result appears to be an *artifact* of the kind of question. Clearly selecting a picture and justifying its use to support a mediated interpretation of the text allows more students to perform better than does a "straight forward" comprehension measure. This interpretation is not generalizable across texts, however. for the short answer response to "The Birth of the Moon" produced higher scores than did the mediated response. Given the size of the sample and what we know of the scoring of open-ended responses in general, it is hard to disentangle task effects from student effects and rater effects. We suspect that this interpretation applies to most measures of the understanding of literature, for the difficulty of a text appears to depend more upon the situation and kinds of questions asked about it, than upon any intrinsic characteristic of the text itself (Purves, Li, Shirk, 1990).

Figure 1: Standard Scores on Three Measures By Selection

The other observation from this figure concerns the results on the poem, "Dandelions." This proved the hardest text of all, regardless of the mode of response; it was also the least liked of the selections. Analysis of the responses indicates that the vast majority of the students simply did not perceive the metaphor in the poem which is signalled only by the title. Even the mediated response task did not help the students clarify the metaphor. They generally read the poem as a poem about a battle rather than one about the blossoming, seed-setting, and death of the common plant. It is clear that this text should probably not be used in a large-scale measure. In a separate trial with university undergraduates from the Eastern suburbs, the poem proved equally elusive without extensive discussion of various details.

A summary of the mean scores for all measures is presented in Table 4.

Table 4

Summary Statistics

Practice-Reading	Mean	Std. Dev.
Story(0-18)	15.32	3.44
Poem(0-18)	13.92	3.53
Nonfiction(0-18)	14.84	4.30
Practice-Writing		
Story(0-3)	1.82	1.03
Poem(0-3)	1.97	.94
Nonfiction(0-3)	2.02	1.08
Background Knowledge		
Cultural Information (0-14)	5.69	3.72
Literary Terms (0-30)	18.19	8.63
Preferences Rating		
Story(0-6)	4.05	1.33
Poem(0-6)	4.09	1.22
Nonfiction(0-6)	3.91	1.39
Transfer (0-40)	24.21	5.50
Interest (0-36)	18.66	4.97
Censorship (0-96)	47.48	10.90

The summary indicates that the sample as a whole performed below the midpoint on the cultural information items and above it on the literary terms.

When one turns to the measures of habit and preference, one finds first that the poem, "Forgive my Guilt" was the most popular and the poem "Dandelions" the least, but also that as genres, the stories were favored above the nonfiction. The most frequently selected criterion for making the judgment was "The emotional impact of the writing." It was the most popular choice for the poems and the stories. For the nonfiction, the most popular was "The way the writing is organized"; in fact, the second most popular criteria for the nonfiction were "The social relevance of the selection" and "The ability of the writer to draw me into the experience." The first was not among the most popular two for any of the literary texts, and the second was for all but "Dandelions." It would seem that the structure of the piece plays a greater role in students' judgments of nonfiction than it does in their judgments of literature where affective criteria come into play. But we can also see from Appendix Table 6 that students generally choose personal criteria, those which we might most readily associate with a lack of training in the forming and defending of aesthetic judgments.

If we combine the frequencies for first and for second choice for each of the selections, we find that the correlations (using the Spearman Rank-Order Correlation) among the ranks of the criteria chosen shifts dramatically:

Table 5

Rank-Order Correlation of Most-Favored Criteria

	Fountain	Guilt	Dandelion	Moon	Iks
Force	.69	.60	.50	.37	.28
Fountain		.80	.53	.41	.29
Guilt			.67	.56	.21
Moon				.59	.32
Iks					.28

From this table, we see that the criteria used to judge "The Iks" differs most greatly from those used for the other selections, even the other nonfiction selections. The strongest similarity is that between "The Man by the Fountain" and "Forgive my Guilt." There does not appear to be a strong genre effect on the students' criteria; rather it is a passage effect. We only have a report on one selection from each student, so we cannot say whether the students tend to use the same criteria from selection to selection.

The other measures of habits and preferences indicate that the sample as a whole tend to become involved in what they read, to be moderately interested in literature, and to be mixed in their beliefs concerning censorship. For the last scale, the mean is 47.48, just under the midpoint, but the standard deviation is nearly 11 points, which suggests that the population divides itself sharply on this issue. Such a portrait, however, needs to be modified by an examination of the relationships among the various scores.

Relationships and Patterns

The size of the sample is sufficient to explore the full range of relationships among the various subscales. The initial correlation matrix is presented in Table 6. In reading the results, one should take into account that the reliability of the writing measure is low, and that of the reading measure depends to some extent on the text read. Nonetheless some tentative relationships emerge.

Table 6

Correlation of Comprehension, Rating, Essay, Term, Legend, Transfer, Interest and Censorship

	READ.	RAT-ING	WRITE	TERM	LEG-END	TRANS-FER	INTER-EST	CENSOR
READ		32*	. 29*	.47*	.39*	.16*	.20*	-.03
RATING			.14*	.22*	.20*	.11*	.05	.05
WRITE				.33*	.30*	.13*	.15*	-.04
TERM					.55*	.16*	.24*	-.04
LEGEND						.15*	.26*	-.01
TRANSFER							.48*	.04
INTEREST								.05

* P < .05

It is clear that except for the censorship scale, there is a small but ambiguous relationship among the measures. The measures within subdomains are more closely related than are the subdomains to each other. The independence of the censorship scale suggests that it is an independent aspect of literature learning, to the extent that people develop beliefs about censorship that are not influenced by nor do they influence their comprehension, background knowledge, qualities as readers, or interests in reading and literature. It may also be the case that beliefs about censorship are dominated by family, home, and social conditions and not affected by the curriculum, despite the claims of various interest groups.

Apart from this independence, we see a strong relationship between terms and legends, the two aspects of background knowledge, and between transfer and interest, two qualities of the students' preferences as readers. Although each of the subscales for these two domains remains independent, there is a relationship. Students who know their cultural background know their literary terms, and people who are deeply engaged readers also tend to be readers of habit.

One surprising result is that "comprehension" and "essay," the practices of reading and of writing extended responses, tend to be independent of each other, more so than one might expect. Whether this low correlation reflects a task effect or a text effect is unclear and certainly needs further exploration. It is also apparent that "good" readers in the sense of being able to answer comprehension questions or in the sense of being able to write extended prose are not necessarily good readers in being habitually involved in what they read or in being interested in literature. One may question whether the critical reader is the same as the committed reader. It is certainly not the case that the good writer likes the selection that is being read; the good "critical reader," however, may. Again the aesthetic judgment is related to, but not clearly predictive of the quality of understanding or the habit of being involved in what one reads.

When one examines these relationships through the technique of multiple regression, to examine the relationships across subdomains, one finds a set of results that confirms the impression of the correlation. The first regression analysis used the comprehension score as a dependent variable (Table 6); the second used the essay score as a dependent variable (Table 7).

Table 7

Stepwise Regression Using Reading as a Dependent Variable

Step	Variable	Correlation	Beta Weight*	Cumulative Percent of Explained Variance
1	Terms	.46	.46	.21
2	Rating	.28	.19	.24
3	Legend	.38	.17	.26
4	Writing	.29	.12	.28
5	Transfer	.17	.06	.28

* All beta weights are significant at the .03 level or better.

Two points are of interest when one considers the results of this analysis. The first is the considerable importance of knowledge of terms to high performance on the measures of practice. The other measures contribute to achievement, but do not add very much to the amount of variation that can be explained. It seems clear that the "able reader" of literary texts as demonstrated by comprehension questions is the person who has learned the metalanguage of literature and its criticism. The second point is the relatively small amount of explained variance in toto. The aspects of literature learning are relatively independent of each other.

Table 8

Stepwise Regression Using Writing as the Dependent Variable

Step	Variable	Correlation	Beta Weight*	Cumulative Percent of Explained Variance
1	Terms	.33	.33	.11
2	Reading	.29	.17	.13
3	Legend	.30	.14	.15

* All beta weights are significant at the .0005 level or better.

When one uses the essay score as the dependent variable, knowledge of terminology again plays an important predictive role, but much less of the variance is explained. This finding results in great part from the lesser variance of the compositions, but at the same time indicates that the more adept writer tends to have a store of background knowledge.

The correlations and regressions, however, generally indicate the lack of interdependence of the measures and suggest that logically related as the subdomains may be, in practice student performance does not present a uniform picture.

Student Comments on the Tests

The students were also asked to comment on the tests after they had taken them, and a large number did indeed voice their comments. The most oft-stated comments by students concern the Attitude Measures and their responses to this measure seem to fall equally into either favoring such questions or finding them "only opinion" questions and irrelevant if not impertinent. They are either pleased to be asked about their ideas about literature, and their responses to it, their literary habits and tastes and views on censorship ("It's good to find out how kids think and feel about life") or they are cynical about these questions ("I did not like the second part as much as the first. It seemed like propaganda to me with that quiz on censorship"). Even among those who were thankful for being asked questions of opinion, there is expressed a distrust of being considered genuinely or seriously. "I'm glad their (sic) is a survey in here, it at least makes kids feel like their opinions count for something, even if they don't." "I was surprised at the questions about censorship. It may or may not only be a survey. In the end it won't matter one way or another. Older people think of adolescents as children. They don't take their concerns (advice) seriously but thank you, anyway, for trying."

Some expressed that they would have liked an opportunity to express the reasons for their opinions and found the method of answering (frequency scales, and likert scales) objectionable because they do not provide an opportunity to do this. And many used the student response form to elaborate on their opinions concerning censorship particularly.

Many students object to the test as a waste of time or not relevant to them in any way because it is not practice for the Regents or any of the other tests they must take. And a test for which no credit is given is a "waste of my time." But perhaps the most perceptive and sensitive responses are those that see the test as perhaps a harbinger of improvement. "From what my teacher has told me and from taking this test, I feel this test will be very beneficial if things are done to change some bad parts of the systems. (in libraries, schools, regents,etc.,)." "I feel that these tests are an excellent idea because you learn about the students ideas which aren't expressed through normal high school work. More of these tests should be given to students everywhere so maybe the school system would change to teach the necessary things that [a] person needs to know in life."

Although there are a few students who perceive the test as an alternative to traditional testing, an attempt to broaden the field of literature studies in the realm of the classroom and the testing scene, for the most part this is seen as just another task to perform. Perhaps the students, like the teachers, should be better informed as to the researcher's design and agenda. It is disheartening to consider that for a majority of the students this research is just another task in a fragmented day to be viewed apathetically as purposeless. Together with the results on some of the measures, these comments by the students can raise questions about the nature and effect of the literature curriculum.

IV. Conclusion

The exercise in creating a domain-referenced evaluation of literature learning at the secondary school level brings with it some conclusions about testing. Concerning the domain of literature, the test results indicate that the three subdomains of knowledge, practice, and habits or preferences are more distinct than they are related. They tend to interpenetrate each other to a lesser extent than curriculum planners and theorists might predict. Knowledge affects practice but is not a substitute for it; the same can be said for interests and qualities of reading. Within the field of practice, there seems to be a distinction between demonstrating one's understanding of a text and articulating a sustained response to a text. Reading and answering someone else's questions and writing out one's own understanding of a text are indeed related, but hardly equivalent.

The tests that we have devised are imperfect measures as all tests are. The measures may be seen as inconsistent in that they ask the students at one point to match the examiner's understanding of the text and at others to encourage an openness of response possibilities. This inconsistency can be construed as a vice

or a virtue, of course, but we would argue that it is an inconsistency within the curriculum that presently exists (Applebee, 1990). The students' comments suggest that they perceive that inconsistency.

In their totality, however, these measures or a package of measures similar to them, can help enable a school, a district, or a state to get some picture of what students of literature look like. Results from such an assessment package helps form a portrait of the typical product of our schools. Although they could be used for student evaluation, we believe that their best use is to evaluate programs, to show the relationships between the intended literature curriculum and the achieved curriculum in a given school or classroom.

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Appendix 1

A Note on Item Classification

One of the most common ways of classifying test items in literature is by the content of the item, whether and in what way it refers to the text. Another common way has been in terms of the format, whether short answer or multiple choice. A third has been according to the Taxonomy of Educational Objectives, a project of the 1950's that attempted to define items in terms of the cognitive skills they called for (Bloom, et al., 1954). This last way has proved somewhat controversial in that the project discriminated between the cognitive and affective domains and attempted to establish a mental hierarchy. Assessment projects at the **Center for the Learning and Teaching of Literature** have been examining literature tests from the perspective of content and cognitive skills (Brody, DeMilo, and Purves, 1989), with success on the first perspective and less so on the second.

It seems that test questions might best be examined in terms of a combination of format and demand upon the student. Such an approach parallels the work on composition tasks performed by Vähäpassi (1988) who saw them as an interaction of cognitive demand and discourse function. With respect to tasks related to the reading of literature, this combination would enable one to see that the task confronting the student, for the most part, has to do with the degree to which the student must supply new information rather than use information that is present. This degree is related to the degree to which the student must assimilate the particular text and come to conclusions about it, which conclusions must then be articulated. Such an approach is related to that set forth in the work of Hansson (1990). It is clear that in an essay question, for example, a student must supply information in order to articulate a response, drawing upon long-term memory and, to some extent, generating new information and new structures. In a multiple-choice question, on the other hand, the student must look at the information presented and select the best match between stem and options. In a literature test, the student may also need to have recourse to the text, but the student need not generate an articulated interpretation of the text in order to get the "right" answer. From these two extremes, we may perhaps develop an item classification system that will be of use to those constructing and analyzing tests in literature which involve knowledge, practice and preference. It may be too that there are implications for the curriculum.

I. Items where all information is present or available.

- A. Matching
  - i. Picture--text
  - ii. Text--text
  - iii. Interpretation--text
- B. Sorting
  - i. Pictures
  - ii. Words/phrases/sentences
  - iii. Continuous text
- C. Reorganizing
  - i. Pictures
  - ii. Words/phrases/sentences
  - iii. Continuous text

II. Items where the majority of information is present or available, the rest is presumed to be in the long-term memory and is to be applied to the present situation (cf. Broudy 1982).

- A. Supplying
  - i. Pictures
  - ii. Words/phrases/sentences

iii. Continuous text

III. Items where the information was present in a previously read text and is presumed to be in the long-term memory. The primary task is to make a report of what is known, usually within a prescribed form. In Broudy's terms, the use of learning is primarily replicative.

A. Recalling

i. Words/phrases/sentences

ii. Continuous text

B. Paraphrasing/Summarizing

i. Words/phrases/sentences

ii. Continuous text

IV. Items where the information is not presumed to have been directly present in the long-term memory, but in which the student is required to make an interpretive or associative use of prior learning (Broudy, 1982).

A. Constructing/generating

i. Words/phrases/sentences

ii. Continuous text

iii. Interpretation

iv. Synthesis/judgment

Appendix 2

Sample Measures of the Domain of Literature Learning

THE MAN BY THE FOUNTAIN

For each of the following questions write out your best answer in the space that follows.

1. How do the descriptions of the fountain differ from each other?

2. Why does John Deweck wish "some little boy would turn up?"

3. How does the boy respond to John when John initiates a conversation with him?

4. How do the boy's feelings for John change as the story progresses?

5. At the end of the story why does John Deweck never again return to the fountain?

6. What do the different descriptions of the fountain contribute to the development of the relationship between John Deweck and the boy?

THE USE OF FORCE

1. Describe how Mathilda responds to the doctor at the beginning of the story.

2. How does the doctor respond to Mathilda at the beginning of the story?

3. Why does Mathilda claw for the doctor's eyes? (lines 47-50)

4. How do you think the doctor's attitude toward Mathilda changes as he proceeds with the examination?

5. How would you describe the doctor's responses to the parents?

6. How does the doctor's perception of himself change from the beginning to the end of the story?

BIRTH OF THE MOON

1. Why is the Impactor Theory a favorite of astronomers?

2. What similarities and differences between the earth and the moon are revealed by the moon rocks' "fingerprint"?

3. Compare the way the astronomers quoted differ in attitude toward the Impactor Theory.

4. What do the words "impactor', "whack", and "splash" have in common?

5. Describe the way the Impactor Theory is presented and explained in this essay.

6. How is the Impactor Theory presented differently in the first and last paragraphs of this essay?

THE IKS

1. What happened to the Iks that made them "celebrities"?

2. How do the narrator's ideas about the Iks differ from the anthropologist's ideas about them?

3. What assumptions must we agree with to accept the anthropologist's theory about the Iks?

4. Describe the organization of this essay.

5. How would you describe the author's attitude towards the anthropologist?

6. What do the comparisons the author makes between the Iks and social systems contribute to the way he presents his view of the Iks?

DANDELIONS

1. Where do you think this battlefield is?

2. Is there a victor in this battle, who or what do you think it is?

3. What conflicts are represented by the battle?

4. What does each "pow" represent?

5. Describe the way the poet uses the progression of time in this poem.

6. What senses are combined in the images in the poem?

FORGIVE MY GUILT

1. From whom is the poem asking forgiveness?

2. How are the birds' songs described?

3. What keeps the memory alive?

4. Why is the speaker of this poem asking to be forgiven?

5. What connections are there between the two stanzas of the poem?

6. What do you think the comparisons the poet makes about the wounded birds contribute to the poem?

RATING

1. We would like to know how you personally compare this story to other stories you have read. If you think it is one of the best stories you have read, rate it +3. If you think it is one of the worst you have read, rate it -3.

Please draw a circle around the number that is closest to your rating:

One of the best	Good	Fairly Good	Fairly Poor	Poor	One of the worst
+3	+2	+1	-1	-2	-3

Here is a list of qualities that some people have said form the basis of their judgement of a piece of writing. Look over the list and choose two qualities that most influenced your judgement of this piece of writing. Write the letters of your selections in the space provided below.

A. The truth-to-life of the writing.

B. The way the writing is organized.

C. The emotional impact of the writing.

D. The moral lesson in the writing.

E. The language and style of the writer.

F. The originality of the writer.

G. The social relevance of the selection.

H. The ability of the writer to draw me into the experience.

I. The way the writer used various metaphors, images, and symbols to keep me thinking.

J. The personal relevance of the selection.

Qualities selected: 1. _____

2. _____

BACKGROUND KNOWLEDGE

There follow fourteen story synopses or starters. Each is based on an old legend. Below are fifteen names of legends. In the blank space after each story write the letter corresponding to the legend upon which you think the story is based.

A. OEDIPUS

B. THE FALL OF ADAM

C. HAMLET

D. FAUST

E. JOB

F. ROBIN HOOD

G. ARTHUR

H. NOAH

I. THE FALL OF ICARUS

J. TOM SAWYER

K. CAIN AND ABEL

L. THE TROJAN HORSE

M. JOHN HENRY

N. THE ODYSSEY

O. ROMEO AND JULIET

1. Old Petersen had had a good life, a good farm--the richest in the country, a happy family, a nice tidy income. Even so, he wasn't proud, just thankful. Then the locusts came and ate his wheat, someone poisoned his wells, and to cap it off, his children died of diptheria. What happened, Petersen wondered, what had he done? It was enough to make a man lose his faith.

Answer _____

2. How would they ever recapture the fort from the Apaches? They had tried everything - raids, mass attack, cutting off the water-but nothing had worked. Then Sergeant Gottschalk had an idea. He put a false floor in a Conestoga wagon, hid ten of his best men under it, loaded the top with supplies, and drove right into the town. "We're letting you have the fort," he told the chief, who watched the troop pull out. That night, however, the ten men sneaked out and opened the gates and the Indians were surprised to see the troop returning.

Answer _____

3. Orville came into the room and told his mother, "Now that I've finished high school, I'm going on to learn everything about everything; science, history, music - everything. I don't care how I get this knowledge; just so I get it. Then I'll know everything. I'll have the power I want."

Answer _____

4. Raul was angry; the drug lords controlled the streets and the law and the citizens were terrified. Talking to two of his friends, he said, "If the crooks have the law on their side, we'll be the outlaws. Let's take their profits and use the money to help the addicts' families."

Answer _____

5. Charlie whistled as he thought about it. Everything had gone right for him after he'd left Readville, on the other side of the divide, just because he'd been warned by the gypsy he was in for it. He'd come into Melrose and just happened to stop the gang that had been terrorizing the town. So they made him sheriff. He'd married the mayor's widow, a lovely woman even if she was older. "Yes," he thought, "I guess that old gypsy was wrong. I've sure found happiness not trouble."

Answer _____

6. Harry's weekend was ruined. How was he going to go on the overnight if he had to clean up the yard? He got out the trash bags and rake and moved to one corner. "Watcha doin. Working?" called Danny. "Nope, not work," said Harry. "Building up the upper arms for the swim meet." "Let me try," said Danny. "Nope, too hard," Harry responded. "Please let me do two turns," Danny pleaded. "Well, OK," said Harry. "What'll you give me?" There was now a gleam of hope in Harry's eyes.

Answer_____

7. Ernie walked into the dance not sure what was going to happen. His crowd had fought with the group that was giving the party but he was in a mood; his girl had just left him. He was spoiling for something. He looked across the room which was smoky and dark. He saw her and knew this was it. He walked over, "Hi. Who are you?" She looked up and he could see the light in her eyes was like his. "I'm Linda."

Answer_____

8. Sam had had such high hopes, such trust that all was well here in the fruitful valley. To him, everything seemed good. Then, somehow, something went wrong, something spoiled it. It all started when that fancy salesman came in and got Sam's wife to buy his encyclopedia.

Answer_____

9. Now that he had proved that only he could remove the lazer-sword from the asteroid, how was Zarkon to keep the galaxy at peace? There had been centuries of planetary wars and now the representative lords had agreed to end it and had named Zarkon emperor of the Federation. The android made his first announcement. "Choose nine of the best warriors from each of the eleven planets. Wartle each to one of the chair-screens around the hall. I will lead them to end war and rid the galaxy of injustice, or we will die in that effort."

Answer_____

10. He hadn't been sure before, but now he was. His little brother, Sid, was the one who was going to be the success; he was going to get everything. It wasn't that Sid was better or brighter or anything, just luckier. And this made Sam mad, so he wanted to kill his little brother. And one day he did.

Answer_____

11. Sean didn't know what to do. His father had died mysteriously - was it cancer? Now his mother was about to marry Uncle Ed. It was so sudden. Sean was suspicious. But he needed proof.

Answer_____

12. Elaine had been waiting - how long was it? Eddy had been gone twenty years - first in Vietnam and then touring through the South Pacific. Each time he'd been about to come home something came up.

Meanwhile, lots of guys had been trying to get her to declare herself a widow and marry them. She'd tried every trick to stall them. She'd heard Eddy was on his way home.

Answer_____

13. The planet was doomed. Nick knew it but he also knew others didn't care. So he decided to try to save as many people and animals as he could and colonize the next galaxy. Everyone laughed but he went ahead.

Answer_____

14. Rose was a master calculator. She could figure out a balance sheet in less than an hour given the raw numbers. The company thought she was indispensable. Then the new director brought in a computer expert. He challenged Rose to see who could do the books fastest and most accurately. It was a close race but she won - at what cost?

Answer_____

In a brief paragraph for each, write a definition of the following terms:

1. Metaphor
2. Symbol
3. Onomatopoeia
4. Personification
5. Protagonist
6. Climax of a story
7. First-person narrative
8. Irony
9. Sonnet
10. Rising action

EXTENDED RESPONSES

FORGIVE MY GUILT

Look at the pictures on the next pages. Select the one or two that you think best illustrates the mood(s) expressed in "Forgive My Guilt". Write an essay in which you explain your choice.

DANDELIONS

Look again at the title and then at the poem. Draw a sketch map of the scene and write a journal of the "battle" from Day 1 to Day 3 in which you plot the changes on the map. You may make 3 sketch maps if you prefer.

THE MAN BY THE FOUNTAIN

Write a composition of two or three paragraphs in which you compare the different images related to the fountain and their effect upon your understanding of the story, "The Man By the Fountain." Your composition will be judged on the quality of your answer to the question as well as on its organization, style, and use of the language.

THE USE OF FORCE

Please rate the doctor and Mathilda on each of the following using 1 to indicate low in this scale and 5 to indicate high.

	Doctor		Mathilda	
	Beginning	End	Beginning	End
Good				
Strong				
Active				
Proper				
Immoral				
Powerless				

Using your ratings as a basis for a composition, describe the changes in the relationship between these two characters in "The Use of Force."

THE IKS

Write a composition of two or three paragraphs in which you contrast the views of the author and the anthropologist concerning the Iks. Your composition will be judged on the quality of your answer to the question as well as on its organization, style and use of the language.

BIRTH OF THE MOON

A. Uncertainty _____ Certainty

Fact

B. Theory Opinion

Question

C. Myth _____ Reality

D. Literal Metaphor

Science Art

Here are four diagrams that might be used to describe the structure of "The Birth of the Moon." Do you think any of them fits? Which one? If you don't like any of them draw one of your own. Write an essay in which you show why the diagram you selected or drew describes the essay best.

ATTITUDE MEASURES

For each of the questions that follow, select the one answer that best matches your experience and beliefs. Circle the letter that corresponds to your choice.

1. Have you done something you would not ordinarily have done because you read about it in a story, poem, or play? (For example, when you were younger, have you dressed up as a pirate because you read a story about pirates?)

a. Often
b. Occasionally
c. Once or twice
d. Never

2. While you were reading a book have you thought of yourself as one of the people in it?

a. Often
b. Occasionally
c. Once or twice
d. Never

3. Have you compared a person you met in real life with people you have read about? (For instance, have you ever called a strong person Samson?)

a. Often
b. Occasionally
c. Once or twice
d. Never

4. Have you been in a situation and asked yourself what some person in a story you read would have done in that situation?

a. Often
b. Occasionally
c. Once or twice
d. Never

5. When you read a novel or a story, do you imagine that what is happening in the story takes place in some town or city that you have seen?

a. Never
b. Once or twice
c. Occasionally
d. Often

6. Have you done something or gone somewhere, felt that this has happened before, and then realized that in fact it happened in a book you read?

a. Never
b. Once or twice
c. Occasionally
d. Often

7. When you read a story, how often do you imagine that the people in the story look like people you know?

a. Often
b. Occasionally

c. Seldom
d. Never

8. When you meet a new person, how often do you compare the person to someone you saw in a movie?

a. Often
b. Occasionally
c. Seldom
d. Never

9. How often do you think that the people you are reading about in a story are real people and not simply people in a story?

a. Never
b. Once or twice
c. Occasionally
d. Often

10. When you read a story or a play, do you try to remember something that happened to you that is like what you are reading about? Do you say to yourself, "Something like this happened to me once?"

a. Never
b. Once or twice
c. Occasionally
d. Often

11. How many books have you read for your own pleasure in the past year?

a. None
b. Fewer than 5
c. 5 to 10
d. More than 10

12. During the past year, how many plays have you read for your own pleasure?

a. None
b. One or two
c. 3 to 5
d. More than 5

13. During the past year, how many novels have you read for your own pleasure?

a. None
b. One or two
c. 3 to 5
d. More than 5

14. During the past year, how many biographies have you read for your own pleasure?

a. None
b. One or two
c. 3 to 5
d. More than 5

15. When you choose a story or novel to read, which one of the following is most likely to be the reason for your choice?

a. Friends or parents recommend it
b. I have read other books by the same author
c. The title attracts me
d. I just choose any

16. How often do you re-read novels, stories or plays?

a. Never
b. Once or twice
c. Occasionally
d. Frequently

17. Have you ever gone to a movie because you read the story in a book?

a. Often
b. Occasionally
c. Once or twice
d. Never

18. Have you ever read a book because you saw the story in a movie?

a. Never
b. Once or twice
c. Occasionally
d. Often

19. Have you ever read a book because you saw the story on television or heard the story on the radio?

a. Often
b. Occasionally
c. Once or twice
d. Never

20. After you have seen a play or movie, would you want to read a criticism of the work?

a. Often
b. Occasionally
c. Once or twice
d. Never

BELIEFS ABOUT LITERATURE

Indicate the extent to which you agree with each of the following statements people have made about Censorship. Circle the number that indicates the extent of your agreement.

Agree Strongly	Agree	Disagree	Disagree Strongly
4	3	2	1

1. Librarians in elementary schools should remove books from circulation that they believe would be harmful to children if read by them.	4	3	2	1
2. Clergy (priests, ministers, rabbis, etc.) should not have the right to remove books from libraries even if those books are offensive to the people in their places of worship.	4	3	2	1
3. Books by Karl Marx should be banned from libraries because they glorify communism.	4	3	2	1
4. Books by convicted criminals serving time in prisons should not be banned from libraries even if the criminals will get rich from the sale of the books once they are released from prison.	4	3	2	1
5. Pornographic materials should be banned from all libraries and bookstores	4	3	2	1
6. Teachers and school administrators should not be allowed to take books from students even if they believe the books contain information harmful to the students.	4	3	2	1
7. The production of pornographic books should be a serious crime and the authors and publishers should be imprisoned.	4	3	2	1

8. Faculty should not be allowed to prevent students from publishing articles in student newspapers.	4	3	2	1
9. Censorship boards made up of outstanding community members should have the power to ban books which they believe have dangerous content.	4	3	2	1
10. Public and school libraries should not be permitted to have books on sex education available for reading by people under 16 years of age.	4	3	2	1
11. Newspapers should report the articles of groups wanting to overthrow the government of the United States. This is true even if the activities might be appealing to people not now involved with the groups.	4	3	2	1
12. A newspaper should not report last words of a convict about to be electrocuted if the convict said he was proud of the murder he committed and was glad he did it and that he thought of himself as a hero.	4	3	2	1
13. Advertisements for membership in the Ku Klux Klan should be permitted in high school and college newspapers.	4	3	2	1
14. The United States government should not be allowed to pass laws controlling advertising in children's newspapers.	4	3	2	1
15. Public and school libraries should not have books about drug use that can be checked out by children under 16 years of age.	4	3	2	1
16. Young people are helped in learning what is right and what is wrong when books with un-Christian ideas are kept from them.	4	3	2	1
17. Taxpayers pay for the books that libraries and schools purchase; therefore, taxpayers should have the right to determine which books are purchased and used by students.	4	3	2	1

18. Courts should not have the right to rule on whether or not books should be banned from the community.	4	3	2	1
19. Adults should not prevent teenagers from reading materials written by people who glorify lifestyles that are very disturbing to the adults.	4	3	2	1
20. A parent or group of parents should have the right to remove a book from a public library or public school curriculum if they find it offensive.	4	3	2	1
21. Books that describe how to commit crimes or how to destroy property should be banned.	4	3	2	1
22. Books which say that the United States was wrong in its involvement in the Vietnam War should be banned because these books could make people feel angry toward their country.	4	3	2	1
23. A book should not be banned even if it says that the ancient Eskimo practice of sending old, helpless, people off to die by themselves in the snow is a good idea.	4	3	2	1
24. Librarians should be allowed to obtain every type of reading material because libraries are merely storage areas for books and should not limit what they hold.	4	3	2	1

Appendix 3

Scoring Guidelines and Scale

Scoring Criteria

General Criteria for Scores

For the stories and poems the differences between a 3 (excellent) answer and a 2 (adequate) answer is based on the analytic interpretive development of the former versus a literal summary or response for the latter. A score of 1 is for an inappropriate - an unexplained, not obvious interpretation - or plain incorrectness.

The criteria for the distinction between a 3 and a 2 score for the nonfiction essays "Birth of the Moon" and "The Iks," are correctness, details, and development. A score of 1 is for an incorrect answer.

Usually any interpretation, or speculation, or attempt at analysis that isn't unreasonable or unexplained is scored 3.

"The Man by the Fountain"

1. 3 if the answer describes the suggestive, adventurous quality, the carefree jubilance of the fountain in the beginning of the story versus its violence and suggestion of doom later on. The difference between and 3 and a 2 is the quality of expression, the language the student uses to convey the comparison.

2. 3 if the answer accounts for Deweck's dislike of other grownups or his attraction to children for their freedom and innocence or suggests that he identifies with youth as a way to reject age and the fact of death. A score of 2 if the answer conveys that he wanted someone to talk to.

3. 3 if the answer tells of the boy's initial reluctance and hesitation with any detail and elaboration. A score of 2 if the answer is merely that he was first reluctant to talk to John.

4. 3 if the answer includes 3 stages from distrust to trust to despising Deweck for betraying him. 2 if the answer does not convey the three stages of the relationship but says it moves from trust to distrust, or conveys the boy's feelings of betrayal by John.

5. 3 if the answer includes some analysis or explanation for Deweck's never again going to the fountain, or if there is some connection between outcome of the relationship with the boy attempted. A score of 2 reflects the way in which the answer is expressed.

6. 3 if the writer attempts to make a parallel between attitudes represented by the fountain and Deweck, or if descriptions of the fountain seen as harbinger of events to come. A 2 reflects the way the answer is expressed.

"The Use of Force"

1. 3 if the answer describes the hostility the doctor immediately perceives, she "was fairly eating me up with her cold shady eyes," and elaborates in any way on this or offers any commentary. The score is 2 if the answer perceives the hostility in the child's stare.

2. 3 if the answer suggests his rather unusual description, "usually attractive and strong as a heifer," or attempts any analysis of his reactions. A score of 2 if the answer doesn't account for the doctor's physical attraction - most students did not "notice" this.

3. 3 if the answer accounts for self-protection or to keep her secret from him. A score of 2 if the answer is too reductive.

4. 3 if the writer discusses his anger and overwhelming impulse to overpower her, to achieve his intention at all costs, answer must account for his loss of self-control. 2 score if the answer doesn't account for the conscious loss of control on the doctor's part.

5. 3 if the answer points to his contempt for them, his loss of reason and obsession in overpowering their daughter. Score of 2 if the answer doesn't account for the doctor's feelings of contempt, rather than mere annoyance with them.

6. 3 if the answer accounts for his recognition of his loss of control and obsessive unprofessional behavior. Score 2 if the doctor's self-awareness isn't accounted for.

"Dandelions"

1. 3 if the answer is backyards. A score of 2 if the answer attempts some kind of interpretation. A score of 1 for a one word, or unexplained or undeveloped answer.

2. 3 if the answer elaborates in any reasonable interesting way on a yes or no answer. A score of 2 is for a not well-developed answer and a score of 1 for a one word yes or no answer without any explanation.

3. A score of 3 or 2 for any development concerning man versus nature depending on the development of the answer and the way in which it is expressed. A score of 1 for an inappropriate or incorrect answer.

4. 3 for any answer that mentions dandelions. A score of 2 for an answer that only accounts for gunfire.

5. 3 for an answer that attempts any explanation of ambiguity, and accounts for 3 days, yesterday, today, and tomorrow. If the answer merely accounts for three days, the score is 2, and a score of 1 for an inappropriate unexplained answer or an incorrect answer.

6. 3 for any development of hearing and sight. A score of 2 for an answer that just lists the senses to which the images in the poem refer.

"Forgive My Guilt"

1. 3 if the answer accounts for "all that is wild, airy and beautiful," nature, metaphysical forces, etc. A score of 2 if the answer only refers to birds.

2. 3 if the answer accounts for figurative language, "Flutes of sorrow", "Songs of sorrow." A score of 2 if the musical quality of the image isn't accounted for in the answer.

3. 3 if the writer accounts for "sounds of sorrow" and to references to suffering in other contexts. A score of 2 if the answer mentions guilt but doesn't elaborate or develop.

4. 3 if the answer accounts for the self-conscious realization of "sin", or narrator's sureness that he has done something wrong in violation of the natural life of the birds. A score of 2 is an undeveloped, unelaborated correct answer.

5. 3. If the answer accounts for the first stanza describing actions and second feelings and if the answer elaborates on the relationship of actions to consequences, accounts for cause and effect, etc. The score is 2 if the answer doesn't elaborate on how the stanzas are connected.

6. 3 is any interpretive answer about the birds or the feelings of the boy for his "sin". A score of 2 is for an answer that mentions in general terms the qualities of symbolism or imagery in the poem.

"The Iks"

1. A score of 3 if the answer is inclusive: land taken from them, way of life changed, written about in unfavorable light by anthropologist. A score of 2 for an answer that may not be totally inclusive, but that reasonably explains the situations.

2. A score of 3 or 2 depending on how the answer is developed but it must include the difference of opinion and attitude between the anthropologist and the narrator.

3. 3 if the answer is inclusive, "man is fundamentally a bad lot," "out for himself," etc., "learned habits," etc. A score of 2 for an answer that suggests the correct answer, although it may not be inclusive or exact.

4. 3 if the answer names or describes organization correctly, anthropologist's analysis an author's refutation, argument, counter-argument, with specific references to the text itself. A score of 2 for a generally descriptive answer.

5. 3 if the answer displays author's negative evaluation of this anthropologist and says that we must regard the anthropologist's assertions skeptically as unprofessional, narrow views. A score of 2 if the answer is suggestive of the correct answer but not developed or elaborated.

6. 3 if the answer shows how they are seen as representative of modern man and can be viewed sympathetically and as an example to heed. A score of 2 for an answer that captures the narrator's interpretation of the Iks' situation.

"Birth of the Moon"

1. 3 if it says something about "unusual chemistry" of the moon. A score of 2 if the answer is correct but not as specific as a 3. A score of 1 for an incorrect or too vague answer.

2. 3 for details, specifics: isotopes, iron, magnesium, volatiles, etc., accounts for similarities and differences. 2 for a correct but basically general answer.

3. 3 if answer accounts for the acknowledgement of hypothetical nature of the last quote versus the unqualified acceptance and sureness of the others. The score is 2 if the answer is correct but not as well developed or elaborated as a 3.

4. 3 if the answer defines them as synonyms in relation to the actions described in the essay. Score is 2 if the answer is correct but not as specific or well-defined.

5. 3 for description of the organization of the essay from unqualified description to exposition, etc., any attempt to name different parts of the essay or explain it with particular reference to the text. The score is 2 if it describes the structure in general terms or just summarizes the text.

6. 3 if the answer contrasts style of the paragraphs, narrative description versus interpretive commentary, or sureness versus hypothetical, story versus scientific view. The score is 2 for a correct but not well developed or explained answer.

Score Samples

"Man by the Fountain"

Q.1. How do the descriptions of the fountain differ from each other?

Score 3

The fountain at first symbolized good things. For instance people playing in the park. Later it symbolized bad events about to occur, like the fountain turning violent right before the boy came.

One description is pleasant and good to look forward to, the other is evil coming.

Score 2

One describes a nice fountain, while the other is a description of a mean fountain.

It changes as the mood does in the story.

Score 1

First it is described as an inanimate object sending water toward the clouds. Then it is relayed as a mass of dragons and gargials.

One is large and grand, the other is small.

Q.2. Why does John wish "some little boy would turn up?"

Score 3

He wishes to become young again and this is as close to youth as he can get.

He wants a little boy to show up because he enjoys talking with youth because they do not yet know or care about the bad things in life. He wants to talk to someone with something good to say.

Score 2

He needed to talk to someone. He was very lonely.

To have an intellectual talk (not gossip) with someone.

Score 1

He wished some little boy would turn up so he could do his job and send him back to school.

He is bored.

Q.3. How does the boy respond to John when John initiates a conversation with him?

Score 3

He responds very defensively, but winds up trusting the old man.

The boy is not sure he should trust John. The boy questions John to see if he is friend or foe.

Score 2

He doesn't answer John at first.

Score 1

The boy responds with a nice friendly attitude.

Q.4. How do the boy's feelings for John change as the story progresses?

Score 3

The boy begins to talk more to John. He feels more comfortable with him and he confides in him. But at the end he dislikes him again.

He gradually starts trusting John and looks up to him. Then he feels betrayed when they go to the police station and the boy despises John.

Score 2

As the story progresses, the boy begins to think that John has betrayed his confidence.

Score 1

The boy seems to trust John more and more throughout the story.

Q.5. At the end of the story why does John Deweck never again return to the fountain?

Score 3

He feels that he has once and for all betrayed youth.

Because he hurt the boy's feelings so much even though he did what was best for the boy.

Score 2

The boy left John with a bad feeling and John doesn't want to be left that way again.

Score 1

He doesn't want to feel grief over the death of his wife anymore.

He is not in the city any longer. He has moved out of the city and started his life over.

Q.6. What do the different descriptions of the fountain contribute to the development of the relationship between John Deweck and the boy?

Score 3

As John and the boys relationship grows stronger and then not at all, the descriptions of the fountain change showing the danger to come.

One notices the good things about life and the other notices the bad. This gives us our conflict.

Score 2

At first the relationship was good but then it started to change to a bad one.

The way the fountain is makes John behave in a specific way.

Score 1

How they like each other more and more.

"The Use of Force"

Q.1. Describe how Mathilda responds to the doctor at the beginning of the story.

Score 3

She sits there looking at him with distrust and suspicion in her eyes at first. Then she won't open her mouth for him to look at.

The child seems uncaring but you can see that she hates him. She hated and feared him but wouldn't show it to anyone but the doctor. She didn't want her parents to know at first.

Score 2

She was quiet and did not move. She was afraid of the doctor.

She was fairly eating him up with her cold shady eyes and no expression on her face whatever.

Score 1

Mathilda was sad and had no emotions or feelings towards anything in the beginning.

Q.2. How does the doctor respond to Mathilda at the beginning of the story?

Score 3

He saw the girl with a strange beauty. He tried at first calmly to get her to open her mouth.

The doctor was captivated by her. He speaks of her appearance reverently.

Score 2

He sees her as a nice little girl but feels she also was staring him down.

He tries to talk nicely to her, to sweet talk her into opening up.

Score 1

He distrusts the family.

Q.3. Why does Mathilda claw for the doctor's eyes?

Score 3

The girl felt threatened by the doctor and became quite afraid when he moved closer to her, so she clawed at his eyes so he wouldn't look down her throat.

She is guarding and protecting herself from the doctor. She fears him and she also fears death.

Score 2

Because the doctor told her he had nothing in his hand when he had a splint.

She doesn't like him and doesn't want him to touch her.

Q.4. How do you think the doctor's attitude toward Mathilda changes as he proceeds with the examination?

Score 3

As the doctor proceeds he begins to hate her and wants to strangle her.

As the doctor proceeds with the exam his attitude of adoration and calmness changed as she fought him to dislike and fury.

Score 2

At first the doctor sees her as a nice but stubborn little girl, but as he goes on he sees her as a brat.

He gets disturbed and furious by her actions, when she won't let him help her.

Score 1

He doesn't care that she will die, he hates her.

Q.5. How would you describe the doctor's responses to the parents?

Score 3

He seemed to dislike the parents, especially everytime they did something to help. He felt he was the doctor and he didn't need any of their annoying help.

His responses to the parents were harsh.

Score 2

The doctor thinks he can handle the child and their comments aren't needed.

The doctor's responses are that they are doing more bad than good in the room.

Score 1

He doesn't want them to be nice to her.

Q.6. How does the doctor's perception of himself change from the beginning to the end of the story?

Score 3

The doctor sees himself getting angrier and wilder to get her mouth open no matter what.

He begins to feel that he is a failure. He couldn't just leave her because she would die yet he couldn't win in this situation without using force.

Score 2

At the beginning of the story he wants to help but now it is more of a challenge to him.

Score 1

He sees himself winning.

"Dandelions"

Q.1. Where do you think this battlefield is?

Score 3

In someone's backyard, they're either cutting the grass or weeds killer.

In a neighbor's lawn where the dandelions are growing.

Score 2

I think the battlefield is a meadow, or what used to be one near a rural town.

A minefield in an old orchard or something.

Score 1

Korea

A War zone

Q.2. Is there a victor in this battle, who or what do you think it is?

Score 3

No, because the dandelions are starting to take over the lawn and they don't do so successfully because people are spraying them with poison.

There is no victor because even though the flowers are gone, they have allowed their remains to blow away to be recycled, so to speak into new flowers.

Score 2

I don't think there is a victor but the landscape is losing.

The enemy is the victor because it says at the end of the poem they will never surrender.

Score 1

The troops.

The victor is the enemy because the author says he surrenders.

Q.3. What conflicts are represented by the battles?

Score 3

The conflict is between humans and nature.

The never ending war on weeds, they keep coming back no matter what you do.

Score 2

The conflict of keeping a yard.

Score 1

The conflict is between good and bad.

Q.4. What does each pow represent?

Score 3

Another blast of weed killer or growing energy.

Everytime a new seed lands and is planted she uses the word "pow".

Score 2

Each pow represents a gun shot.

Score 1

It was Vietnam, each pow is a prisoner of war.

Each pow represents death.

Q.5. Describe the way the poet uses the progression of time in this poem.

Score 3

Makes it seems like it was only seconds long when it really was days.

The time is confusing, doesn't seem to be the way time is really.

Score 2

He uses phrases like all day, all yesterday and all today.

Score 1

There is no set time, it is up to the readers imagination.

He describes what he sees while he is walking in a logical order.

Q.6. What senses are combined in the images in the poem?

Score 3

The senses of hearing, seeing and feeling. What it's like in a battlefield or a lawn of dandelions are combined in the images.

Score 2

Sight, hearing, feel, smell.

Score 1

Sounds and feelings of everything.

"Forgive My Guilt"

Q.1. From whom is the poem asking forgiveness?

Score 3

From the other birds and wild animals.

The poem asks forgiveness from "all that is wild, airy and beautiful."

Score 2

The hunter is asking the birds for forgiveness.

The poem is asking you to forgive the boy who shot the birds.

Score 1

The poem is asking forgiveness from the person who is telling the story.

Q.2. How are the birds' songs described?

Score 3

The songs are described as slender flutes of sorrows.

They are "sorrowful high flutes" as described by the narrator.

Score 2

They are sad and sorrowful.

Q.3. What keeps the memory alive?

Score 3

The sounds of the birds still echo in his mind which constantly remind him.

The songs the birds sang and the way it sounded, he hears this in his memory when he hears other sounds too.

Score 2

His guilt keeps the memory alive, he still feels bad.

Score 1

Seeing more birds flying in the sky.

Q.5. What connections are there between the two stanzas of the poem?

Score 3

One tells what happened and the other how he feels now.

One is about the incident, the other was after.

Score 2

The first tells of exactly what happened and the second tells of what he is reminded of.

The two stanzas are connected by the thought of committing a sin.

Score 1

They say how he feels for shooting the birds.

Q.6. What do you think the comparisons the poet makes about the wounded birds contribute to the poem?

Score 3

The birds cries were somewhat the same as the guilty pain the boy felt. The birds were in pain so was the boy.

The poet uses comparisons very well to make you feel like he does. He makes the reader feel bad for the wounded birds and it makes you not want to do what he did.

Score 2

They give the poem a more sorrowful affect.

The comparisons make the crime seem even worse and conveys the birds pain.

Score 1

Comparing how they used to fly south and now they can't.

Imagery is about to take place.

"The Iks"

Q.1. What happened to the Iks that made them "celebrities"?

Score 3

The government took their land and made them farmers and also sent an anthropologist to this area for 2 years and he wrote a book.

The Iks are forced to change life style without any say in the situation. Their actions are related to modern civilization in a book and this makes them famous.

Score 2

A book was written about them that made them infamous.

The Iks were looked at as a people who were forced to change completely.

Score 1

The Iks formed their own separate groups in which there was one Ike in that group in turn he was the only ruler.

They were heartless and selfish, their land was taken away and an anthropologist wrote a book on them and told everyone how awful they were.

Q.2. How do the narrator's ideas about the Iks differ from the anthropologist's ideas about them?

Score 3

The anthropologist feels that they are not human beings but more like animals who have no regard for life at all. The narrator feels that they did not choose to live as they now do but were made this way by the world around them.

The narrator doesn't believe the book is honest about the Iks' life, it gives a distorted view and there are reasons for their behavior. The anthropologist tells it behind hateful eyes and exaggerates the problems of the Iks society.

Score 2

The narrator views the Iks as trying to be true to their culture whereas the anthropologist views them as stubborn and unwilling to change.

The narrator looks at the Iks on a comparative basis. The anthropologist seems only to be giving them a psychoanalysis.

Score 1

The narrator doesn't think they are people but the anthropologist does.

Q.3. What assumptions must we agree with to accept the anthropologist's theory about the Iks?

Score 3

We must agree that man was made to be bad and that he is out for himself only. Also graces like affection and compassion are learned habits.

We must assume that the Iks are a new breed of cruel individuals and they are a totally insane society driven to this insanity by the problems their lives face.

Score 2

That if society were to break down we would all become Iks.

The idea of it being right to change someone else's way of life.

Score 1

We must accept them as lazy, crazy, an overall waste of life.

Q.4. Describe the organization of this essay.

Score 3

He first presented a history of the Iks. He then told the anthropologist's views of this and then told what he himself thought of the Iks and why.

The essay is a mixture of a painting of a way of life and of Ik society along with two very opposite viewpoints.

Score 2

The organization is about how people changed and different viewpoints on the change that took place.

A thesis-proof format. Author opens with broad statement gives facts and closes with final opinion.

Score 1

A story with good organization. Confusing at times. The organization is OK. The narrator displays his points in an orderly fashion.

Q.5. How would you describe the author's attitude towards the anthropologist?

Score 3

The author clearly does not agree with the anthropologist and does not support his theory.

The author seems to be laughing at or mocking the anthropologist by comparison of his theory with the anthropologists.

Score 2

He felt the anthropologist was a fool, basically.

Score 1

He felt sorry for him.

Q.6. What do the comparisons that the author makes between the Iks and social systems contribute to the way he presents his view of the Iks?

Score 3

He shows that the Iks were products of our society. He feels that they became that way because society has shaped them into this new self of theirs.

It is obvious that the narrator thinks lowly of the social systems that make people act this way.

Score 2

That the Iks had no social system so they made their own.

He feels that everyone should have the right to say how they feel and be what they want.

Score 1

To show what he thinks of the Iks.

"Birth of the Moon"

Q.1. Why is the Impactor Theory a favorite of astronomers?

Score 3

It helps explain our neighbor's very unusual chemistry.

Because it explains why the moons' rocks are like the earth's rocks and why they are not like the earth's rocks.

Score 2

Because it may explain how the moon was born some 4 and a half billion years ago.

It suggests that the moon is in some way a piece of the earth.

Score 1

Because they were interested in how the moon was born.

Q.2. What similarities and differences between the earth and the moon are revealed by the moon rocks' fingerprint?

Score 3

The similarities are isotope proportions of the rocks which contain magnesium, manganese and silicon. The differences are that earth has plenty of metallic iron and volatiles, the moon few.

Score 2

They both contain some of the same isotopes.

Q.3. Compare the way the astronomers quoted differ in attitude toward the Impactor Theory.

Score 3

They had many different theories. Some say the moon was trapped inside the earth's gravity while zooming through space, or it split off from earth in a hot spinning cloud. They don't agree on what happened.

The first astronomer seemed positive of the Impactor Theory, and the last one quoted was doubtful.

Score 2

One says, "no one knows what really happened", another says, "the whole event took less than a day and a lot of material went into orbit around the earth."

They all believe that it could happen this way but some aren't sure.

Q.4. What do the words "impactor", "whack", and "splash" have in common?

Score 3

These words all mean crash or collision.

They all have the same idea that of 2 things crashing together violently.

Score 2

They all are words that are used with the theory. They all have to do with touching something.

Score 1

They are all used in the story.

Q.5. Describe the way the Impactor Theory is presented and explained in this essay.

Score 3

It is presented and explained so that the average person may understand it. Big words are used but explained so the meaning is understood.

The theory is presented as a theory. But as the most plausible theory. At the end, I was still to decide whether to believe it or not using the information.

Score 2

The theory is presented on how the moon came about by hot gas caused combustion.

Billions of years ago a planet-like object crashed into the Earth. The object split apart and eventually a piece of the object formed the moon.

Q.6. How is the Impactor Theory present differently in the first and last paragraphs of this essay?

Score 3

It is explained in detail in paragraph 1 how it might have happened and in the last it was debated as if it was or wasn't the reason for the moon being created.

In the first they say this is how it happened but the in last they say this is how it could have happened.

Score 2

One is a story and the other an opinion.

Score 1

They coincide with each other.

Appendix 4

Supplemental Tables:
Test and Item Characteristics

Table 1

Short Answer Measures (Scale 0 --- 18)

	Means	Standard Deviation
Story 1 The Use of Force	15.96	3.24
Story 2 The Man by the Fountain	14.67	4.07
Poem 1 Forgive my Guilt	14.83	3.17
Poem 2 Dandelions	12.97	3.90
Nonfiction 1 The Birth of the Moon	15.71	3.77
Nonfiction 2 The Iks	13.98	4.84

Table 2

T-Test for Short Answer Measures across Six Texts

	STORY		POEM		NONFICTION	
	1	2	1	2	1	2
Story 1 The Use of Force	2.93*		3.00*	6.98*	.58	4.03*
Story 2 The Man by the Fountain			- .37	3.57*	-2.24*	1.30
Poem 1 Forgive my Guilt				4.45*	-2.18*	1.78
Poem 2 Dandelions					-6.03*	-1.93
Nonfiction 1 The Birth of the Moon						3.38*
Nonfiction 2 The Iks						

* P < .05

Table 3

Short Answer Measures (Scale 0 --- 3)

	ITEM DIFFICULTY					
TEXT/ITEMS	1	2	3	4	5	6
Story 1 The Use of Force	2.76	2.76	2.74	2.73	2.59	2.39
Story 2 The Man by the Fountain	2.28	2.73	2.75	2.55	2.34	2.07
Poem 1 Forgive my Guilt	2.52	2.76	2.51	2.76	2.21	2.05
Poem 2 Dandelions	2.28	2.33	1.99	2.18	1.99	2.21
Nonfiction 1 The Birth of the Moon	2.78	2.85	2.36	2.74	2.51	2.48
Nonfiction 2 The Iks	2.52	2.53	2.33	2.13	2.36	2.11

Table 4

Essay (Scale 0 --- 3)

	Means	Standard Deviation
Story 1 The Use of Force	1.96	.88
Story 2 The Man by the Fountain	1.69	1.18
Poem 1 Forgive my Guilt	2 35	.83
Poem 2 Dandelions	1.16	1.05
Nonfiction 1 The Birth of the Moon	2.14	1.00
Nonfiction 2 The Iks	1.90	1.15

Table 5

T-Test for Essay across Six Texts

	STORY 1	STORY 2	POEM 1	POEM 2	NONFICTION 1	NONFICTION 2
Story 1 The Use of Force	2.10*	-3.64*	2.93*	-1.51	.48	
Story 2 The Man by the Fountain		-5.27*	.60	3.38*	-1.46	
Poem 1 Forgive my Guilt			6.38*	1.88	3.62*	
Poem 2 Dandelions				-4.25*	-2.15*	
Nonfiction 1 The Birth of the Moon					1.80	
Nonfiction 2 The Iks						

* P < .05

Table 6

Aesthetic Criteria Choice among 10*

	Force	Fountain	Guilt	Dandelion	Moon	Iks
True to life	17%	8%	8%	9%	12%	13%
Organization	5%	4%	8%	8%	22%	18%
Impact	32%	19%	40%	27%	10%	12%
Moral	10%	17%	12%	1%	6%	12%
Style	4%	11%	6%	22%	19%	13%
Originality	8%	10%	3%	10%	8%	7%
Social Relevance	2%	8%	1%	1%	4%	7%
Engagement	18%	17%	12%	14%	10%	11%
Metaphors	2%	8%	7%	8%	9%	6%
Personal Relevance	2%	0%	2%	1%	1%	1%

Table 7

Mean Rating of Quality (Scale 0 --- 6)

	Mean	Standard Deviation
Story 1 The Use of Force	4.10	1.33
Story 2 The Man by the Fountain	4.00	1.32
Poem 1 Forgive my Guilt	4.50	1.09
Poem 2 Dandelions	3.66	1.34
Nonfiction 1 The Birth of the Moon	3.97	1.36
Nonfiction 2 The Iks	3.85	1.41

Table 8

Background (Cultural Information)
Scales 1 --- 14

Mean	Standard Deviation
5.67	3.72

Item Difficulty (In percentage)

1	2	3	4	5	6	7	8	9	10	11	12	13	14
22.9	70.6	8.9	66.9	18.4	48.5	64.8	37.6	35.4	52.7	24.7	32.3	67.0	17.6

Table 9

Background (Terms)
Scale 0 --- 30

Mean	Standard Deviation
18.19	8.63

Item Difficulty (0 --- 3)

1	2	3	4	5	6	7	8	9	10
1.76	2.15	1.14	1.86	1.70	2.47	1.96	1.93	1.23	1.99

Table 10

Attitude Transfer and Interest

Transfer (SCALES 0 - 40)		Interest (SCALES 0 -36)	
Means	Standard Deviation	Means	Standard Deviation
24.21	5.50	18.66	4.97

Table 11

Censorship (Scale 0 --96)

Means	Standard Deviations
47.48	10.90

Table 12

Responses to Source of Reading

When you choose a story of novel to read, which one of the following is most likely to be the reason for your choice?

RESPONSES	FREQUENCY	PERCENTAGE
a. Friends or parents recommend it	152	17.7
b. I have read other books by the same author	260	30.3
c. The title attracts me	272	31.7
d. I just choose any	61	7.1

Table 13

Item Scores on Knowledge of Literary Terms (Range 0-3)

Item Number	Mean	Standard Deviation
1	1.76	1.22
2	2.15	1.07
3	1.14	1.31
4	1.86	1.33
5	1.70	1.32
6	2.47	0.93
7	1.96	1.09
8	1.93	1.26
9	1.23	1.21
10	1.99	1.31

Table 14

Item Results Mythology and Legend Questions

Item	Percentage Correct
1	22.9
2	70.6
3	8.9
4	66.9
5	18.4
6	48.5
7	64.8
8	37.6
9	35.4
10	52.7
11	24.7
12	32.3
13	67.0
14	17.6